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ably reveals. However much we may deplore the meticulous pettiness and the occasional obnoxious pedantry of a few dry-as-dust pedagogues in the Classics, we are compelled far more frequently to utter laments for those workers and students in the sciences who, owing to early specialization and the study of a narrow scientific curriculum, are totally or in large measure lacking in that Hellenic sweetness and light which mark the possessor of real culture and which only the study of the classical humanities confers.

It is gratifying, nevertheless, to discover many sympathizers in prominent men of science in our Universities, teachers who advocate a classical training as a foundation for their pupils in the sciences. Truly in these men we Classicists have powerful allies in the very camp of the enemy.

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A MYCENAEAN LION HUNT ILLUSTRATED BY NANDI WARRIORS

The beautiful inlaid work of gold, silver, etc., on bronze, let into one of the sword blades that Schliemann discovered at Mycenae, which is now to be seen in the museum at Athens (see Illustr. 237 in Schliemanns *Ausgrabungen in Troja* etc., by C. Schuchhardt, the New International Encyclopaedia, under Archaeology, p. 724, etc.), presents a lifelike scene of lion hunting as it was practiced more than three thousand years ago. Four hunters, clad merely in short trousers and armed only with spear and shield (a fifth, with bow and arrow), have brought a lion to bay. Two other lions are seen running away. The first named lion, with a spear point protruding from his flank, has turned upon his assailants and brought one of them to the ground, and is now seen rushing upon the next one, who holding his shield before him is lunging at the lion with his spear, while two other spearmen and an archer are hastening to his assistance. A lively realization of such a scene is now afforded by Theodore Roosevelt's account in *African Game Trails*, 356 ff., of how Nandi warriors, naked except for loin cloths, speared a lion to death. The resemblance is indeed striking: "The warrior threw his spear; it drove deep into the life, for entering at one shoulder it came out of the opposite flank, near the thigh, a yard of steel through the great body. Rearing, the lion struck the man, bearing down the shield, his back arched; and for a moment he slaked his fury with fang and talon. But on the instant I saw another spear driven clear through his body from side to side; and as the lion turned again the bright spear blades darting toward him were flashes of white flame. The end had come. He seized another man, who stabbed him and wrenched loose. As he fell he gripped a spear head in his jaws with such

tremendous force that he bent it double. Then the warriors were round and over him, stabbing and shouting, wild with furious exultation". The author remarks that it was a scene of as fierce interest and excitement as he ever hopes to see. The accompanying illustration—a drawing—shows the lion, with spear protruding from his flank, erect on his hind legs grappling one of the men over his shield. This short lived duel shows particularly well the reality of a very similar scene, represented on a gold entaglio, which was also found at Mycenae (see Schuchhardt, Illustr. 200). Only nine of the sixty or seventy warriors appear in the drawing in Mr. Roosevelt's book; probably a much greater number of men than the five shown on the sword blade actually participated in an ancient lion hunt.

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A LESSON FROM GRAY'S ELEGY

The interesting article on The Classical Element in Gray's Poetry in THE CLASSICAL WEEKLY 4:58 recalls a short paper in The Saturday Review for June 19, 1875, entitled A Lesson from Gray's Elegy. The author calls attention to the well-known fact that in the earlier version of his poem Gray had written

Some Village Cato with dauntless Breast
The little Tyrant of his Fields withstood;
Some mute inglorious Tully here may rest;
Some Caesar, guiltless of his Country's Blood.

Later he substituted English names for the Roman: Hampden for Cato, Milton for Tully, Cromwell for Caesar. In commenting upon the change, the writer in The Saturday Review points out very clearly two mistakes that are often made both by classical scholars and by critics of English literature.

In the first place the quality of the classical feeling which was so prominent a factor in Gray's own time and in the generation or two before him is frequently misunderstood. To the out and out classicists of the early eighteenth century the 'classic' taste was hardly more than a silly fashion. Cato and Tully and Caesar were considered as vague and superhuman creatures: they were not much more real than Jupiter and Mars and Venus and the rest of the classical literary machinery. The change of names in the stanza of the Elegy which has been quoted was a noteworthy advance in taste. But it was a reaction not so much against the classical, as against the exclusively classical. "The exclusive classic taste implied ignorance of non-classic things, but it implied no knowledge of classic things". This sentence gives much insight into pseudo-classicism. It is too often forgotten that the pseudo-classicists did not base reverence on knowledge.

In the second place the writer refutes the popular fallacy which holds that national examples are intrinsically in better taste than classical examples.